The Institute of Film Techniques
AT
THE COLLEGE OF THE CITY OF NEW YORK
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

OFFICE OF THE SUPERVISOR

Sept. 6. 46

Dear Frank Stauffacher;

I got your letter from Aug 26 on Aug 30. To day Sept 5 I got your printed program. I am certainly very much interested indeed in your work regarding the experimental film in as much that. I followed this line my whole life and initiated it (together with my friend Eggeling). But I don't understand the purpose of your letter!? I mean what do you actualy want? You have your program printed and that's that. — It's unfortunate that you did not contact me earlier because I have just together — what I wrote to Mr Foster —; a complete retrospect of the Experimental film from 1921–1946: fragments of most of the exp. (Avantgarde-films) and (except Cavalcanti) all of the important creators. I have also 3 of my Avantgarde films here: Ghosts, Filmstudy (with score of H. Eisler) + Everything Turns.

Foster has not yet reply.

I would like to help you - but I don't see how. - I could send you a short article if you have your pamphlet not yet printed! It probably would be good to tell something about the history of the Am. S. movement. - I send you here for your information a pamphlet which I wrote 3 years ago (after I found out at the Mus. of mod. art that there was a complete mix up about the facts + dates. —

I don't say that I am very delighted that you chose my "Rhythm 2". It was not meant at that time for distribution. Its naivety and primitivity make it very obnoxious against the sensational perfect pieces of 10 or 15 years later. Besides that it is a kind of a first draft. I am afraid you make - thereby nothing but this piece of my work — a kind of

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anti-propaganda - with all best
intentions.
Regarding my picture in production:
I am not the owner of the film and
it would not be possible to show any
part of it before the film has come
out through distribution channels.
Now that is as far as the answer
to your letter goes.
If there is still a chance to do
something reasonable for you let
me know. I hold you dear
everything I have in my icebox.
Be assured that I am with you
because what you do now I did all
my life.

Very cordially
Yours
Hans Richter

PS
Do you know when
Mr Foster wants my
article for a Circle?

Over:

There is one contribution which might add something to your show and demonstrate better than anything else the sources from which the Avantgarde film derived: Eggeling's + my scroll-drawings. I could send you one of both (if I don't need them for my one-man show of paintings which opens Oct. 1 at Peggy Guggenheim's Gallery here). Eggel. + I were painting and drawing variations of abstract themes in counterpoint in the years before 1919 and (annoyed about having our little sheets of paper, one besides the other, lying on the floor in a kind of melodious continuity, — we decided to make them on long scrolls. — After we saw them on scrolls — we were impressed about the real movement they „made" and decided to make them as films. Which we did. And that was the birthdate of the Avantgarde movement. — I still have some of these historical scrolls here and I would you let have one or two (properly measured)

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Sept 13. 46

Dear Mr Stan Hatch;

I answer your letter immediately.

1) You are welcome to use whatever you want from my little pamphlet about the Avantgarde. I offered it to the Museum but they „had no money" to print it. Why don't you print it. I am sure that every University Library and many interested people would buy it. (in a slightly changed form: more „appealing")

2) I shall have you send „Ghosts before breakfast" (the real title is „Re ~~revolution~~ rebellion of the objects between 10 – 12 a.m") – it's one of the „classics" of the Avantgarde. – The other films will be kept for the „Anthology". – I have lent „Ghosts" to the Mus. of Mod. Art. (for their coming program, but it comes only later. Make sure that the films will be send back immediately

after the screening the 25th or the 29th.
I don't want any rental for the film.
but I presume that it is given only
as one day in one program.

3). I shall send you one scroll of
me and (probably) one scroll of Eggeling
insured for $1500 for which I shall
pay the insurance here asking you to
send me my expenses back. I shall send
you the bill of the insurance comp.

4) The "Avantgarde" consists mostly of
fragments of films (the most characteristic)
some of them you have in your program now.

V. Eggeling, H. Richter, W. Ruttmann, M. Duchamp: abstract films 1921 1926
J. Renoir: Fille de l'eau (fragm.) 1926
René Clair: Entr'acte " 1924
F. Léger: Ballet mécanique " 1924
Joris Ivens: Rain " 1928
H. Richter: Ghosts before Breakfast 1927/28
sound Film study - 1926
sound Everything revolves (fragm.) 1929
Man Ray: Etoile de mer (fragm.) 1928
Germaine Dulac: Coquille et clergyman (frag.) 1928
Luis Bunuel: andalousian dog 1929
(fragment.

Rutherford + Bute

sound Parabola 1938
" Mac Laren: history parade abstract-color. 1940
Oskar Fischinger: (many small films) 1940
Maya Deren: Meshes in the afternoon (fragment) 1944
} America

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and a French „drama" (one reel) from 1902.
which I use for the introduction.
I might get some more from France
until ~~fall~~ spring.

I hope I have answered
all your questions. Excuse please
the bad handwriting. I am in
a hurry because my Textbook
starts and I am very busy.

With my best regards

yours

H. Richter

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OFFICE OF THE SUPERVISOR

Sept. 28. 46

Dear Mr Spaeth;

thank you for your letter. You have complete liberty to print the pamphlet in your book. But I regret that I did not have time to go it through again, I was written in 1942 - and I could not control my English yet very well. Please remember it if you can.

I send you here a heavily corrected copy (my last)! There were several ugly mistakes and some omissions. Please use this copy for the printer and, may I ask you, send it back to me afterwards.

I also find that the discussion and „explanation" of the principles of mod. + abstract art are or to long or to short.

But I suppose there is no time to change anymore. —

Send back and my best wishes

Yours H. Richter

P.S. Did you get the scroll?
You find its „relationship" to film explained in the Index by Herman G. Weinberg which I send to you.

Mr Frank Stanyan
St Francisco Museum of Art
St Francisco Calif
Via Memorial
VIA AIR MAIL
Civic Center

Dear Mr Hamsacher, looking through some pages of the „History of the A." which were up here I find a silly error. The five who was working with me and had to do the last check on the birth-dates of the artists copied a wrong date of my birthdate (from an art catalogue). I am not born 1891 but 1888. (- That at least overlooked that completely.) I can say for sure. Excuse all these corrections

very truly yours

Hans Richter

Okl 2. 46
134 E 60 N.Y. 22 N.Y.

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OFFICE OF THE SUPERVISOR

Nov. 9. 46

Dear Mr Eisenstein, sorry that I could not answer your letter earlier. I am in the midst of preparing the recording of our film and it makes loads of trouble.

Here is my answer:
I believe firmly that music – for the silent avantgarde-film is essential. Of course it depends what music. I played Eggeling, Rhythm 21, ~~Duchamp~~ with Bach. Duchamp with Ravel. Léger with African drums to shots with Khan a polka Khan & boogie woogie. My "Gratte" also with polka + boogie woogie 1/2 + 1/2. – Ralf is just to give you an idea that I have no inhibitions to use whatever music there is. – I do not believe in the synchronicity between image + sound. Ralf was very good (and very seducing) when Fischinger did his first film in 31. – but it is in my opinion not the idea of how sound should be used because it becomes Ralf way or ~~the~~ illustration (as in the Hollywood

movies) underlining a mood „sympathetically" – or it becomes as in Fischingers films the story and the image is a mere illustration without a structure and a meaning of its own. – I agree with Man Ray that we have to avoid the complete synchronicity, but I think we should let the sound and the picture move on its own in the same direction but sovereign nevertheless. (I have tried that in 1929 in my film, Alles dreht sich" (everything turns) ☺ and I try that in my new picture again. That refers as well to the spoken word as to the musical or other sound. – Of course we have to influence the audience that way – in „steering them our point, again and again. I think that „counterpointing" is the way mod. art, mod. music and mod. literature is going. – There is a lot more to say about it – but I think I was long enough for a letter and perhaps for your patience.

I send you here 3 photos for your catalogue. – 2 of the „Max Ernst" sequence.

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OFFICE OF THE SUPERVISOR

and one of mine (the blue man).
I add a short description of my films
which I ask you to send me back as soon
as you can, because its my last copy.

May I ask you something else?
My exhibition is closing monday here. I
should like to have it go over the country.
Would your museum be interested?
I have sold 3 of the paintings but they
could go along nevertheless.

Thank you very much
I hope to hear from you

My best regards
Yours
Hans Richter
134 E 60 St
New York 22 N. Y.

P.S., I think
Gregor to Bunuel
is good. Because
it brings out something
that is implicite in
the films – but not explicite
P.S.2. I hope Mrs Hamilton
has received the contract!?
I send it every immediately
after I got it.

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OFFICE OF THE SUPERVISOR

Dec. 2. 46

Dear Mr. Steinfackler; thank you for your letter, and for the enclosed suggestions. I must say that you did a very careful job.

You send me back the notes to "the exhibition". That is not the one I wanted back but the "description" of my film, the description of the 6 sequences + the frame-story. Please send it back to me as soon as you can. I need it very badly: 2 pages.

As to the few words which I wrote you about film and music - you are free to use them + and to quote me.

The proofs of my article look very satisfactory.

We don't know anything yet about the distribution of our new film; it might take

another month or 2 before we know.

Thank you for your answer about the possibility of an exhibition of my paintings there. If you could take it up in January with Dr. Morley it would be time enough. I am not in such a hurry.

Excuse the shortness of this letter, but there is so much to do at the moment.

With my best wishes

Yours Hans Richter

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OFFICE OF THE SUPERVISOR

Jan. 21. 44

Dear Mr Schaefer, Thank you

a) for your nice letter
b) for the nice girl Fabrè I like you send as an ambassador to me. – How many pretty girls you have in the U.S.!

I was wrong about having send you the „missing" notes. I found them + send you here a – shortened – version. May be you still can use it.

Hope to hear from you. With my best wishes

Yours
Hans Richter
134 E 60.

The City College of New York
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NEW YORK 31, N. Y.

Febr. 21. 47

OFFICE OF THE SUPERVISOR

Dear Mr Kracauer!, since you sent to me this very Caligari-title I heared nothing from or about you anymore. — Do you still consider to print your „catalogue" ? Jou send me a galley-proof of 2 pages! The fact is that I have no copy of my „History of the Avantgarde". So if you don't print it, please would you let me have one copy (I send you two) back as soon as possible? Thank you. and good luck for your further work

With my best regards
Yours

Hans Richter
134 East 60th
New York 22 N. Y.

P.S. I got the scrolls back, but did not unpack it yet.
No time!

28 Feb. 1947

Dear Mr. Richter,

You must excuse my long delay in keeping you in touch with the progress of our Art in Cinema functions. I have been very busy with, not only my own outside work, but the catalogue, a new series we're trying to get together, and a variety of unexpected matters. Yes, we are almost ready with the catalogue. It has taken a long time, many corrections in the proofs, changes, and it has been difficult to gather enough material for illustrations, but we have determined to go through with it the best we can, and try to do a good job of it. Last week I went to Hollywood were I managed to get a lot of help from such people as Lewis Jacobs, Arthur Rosenheimer(there on a vacation), etc. I am sending this along with the galley proofs of your own article, and notes on DREAMS, which I thought would be good to append at the end of the regular program notes. (The three stills from same, we will also use.

I am somewhat in a quandray about adding to your list of Avantgarde artists. I did take the liberty of adding the Whitneys, and Peterson and Broughton. This was some time ago, and since then I have come across various other persons who have done, or are doing similar and worthy work in this field. For example there is Lewis Jacobs, Christopher Young(Object Lesson), J.Sibley Watson and Melville Webber who made Lot in Sodom and Fallof The House of Usher. It is too late now to put them in, but I thought we might have an addenda at the front or back. Another item would be Cocteau's La Belle et la Bete under his name, there is only Sang D'un Poete there as is. I hesitate to add to your own article, even so, its too late, but as I say, we could add them in at the end, pending your approval.

I am also enclosing the announcement of our new series. It was thrown tog ther very fast, and there is enough stuff listed for each evening to take care of three evenings, but we're not sure of some of it and I find it the best policy to rent as much as possible and then select rather than not have enough, and have to dig up a local Chaplin or a British documentary. I did not ask you for any of your films because as I understood from your first letter last year, you have nothing on 16mm and we are only using that size this time. But if you do have anything at this time on the samll size that we can use, we would be very happy to add it in. Your Vormittagspuk was one of the highlights on the program last year.

That's about all I can think of for the moment. I'm glad Valerie did visit you. She spent some time here during our program last year, and heard your name quite a bit, and I was afraid she'd be a little afraid to visit you when I asked her to convey my message and greetings. But she wrote me and told how pleasurable it was to meet you, and what a good time she had. Thank you very much, and

hope to hear from you soon.

Sincerely,

I will send your manuscripts back in a few weeks.
If you detect any mistakes in your article, let me know, there's a week left to make corrections if they're not more than one line alteration.

The City College of New York
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March 8. 47

OFFICE OF THE SUPERVISOR

Dear Mr Stauffacher, I am very sorry that I have to correct so much. But the „frame-story" of my film has been changed completely (after we had shot it already half in the old version). Please don't print the „program-note" as you had it.

Perhaps you will have the a kind of „better feeling" when I offer you to send you about 10 minutes of my new film for your new programm (excerpts). Pieces of all 7 sequences in the form of a trailer. – If you want it let me know soon, because the printing takes time

– May I ask you to have 200 special prints made of my article. I pay for it of course. I figure that it can't cost much when the whole article is set already ?! (But only the article as such – not the „program code".)

I corrected the article and have made blue wherever I corrected something, so that you find it easier.

Thank you and best of luck

Yours

Hans Rosa

The City College of New York
THE INSTITUTE OF FILM TECHNIQUE
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NEW YORK 31, N. Y.

March 10.47

OFFICE OF THE SUPERVISOR

Dear Mr Stanislavski, I sorry to bother you again with corrections. But the typist has made some errors - and sent the letter away. The red crosses show you the way.

Thank you.

Sincerely yours
H Rudy

The City College of New York
THE INSTITUTE OF FILM TECHNIQUE
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NEW YORK 31, N. Y.

May 7. 47.

OFFICE OF THE SUPERVISOR

Dear Mr Parker,

The museum of mod art complains that you have not sent "Shots before breakfast" back to them. Would you be kind enough to arrange that the film will be sent as soon as possible. Thank you.

With my best regards

Yours H. Richter

134 E 60

AFTER 5 DAYS, RETURN TO

M Richter

134 East 60th St

New York 22 N.Y.

NEW YORK, N.Y. JUN 18 4.30PM 1947

AIR MAIL 5¢ FINCH STREET STATION 5¢ UNITED STATES OF AMERICA

Mr Frank Stanford

Art Museum

San Francisco

Calif

VIA AIR MAIL

ART OF THIS CENTURY FILMS, INC.

34 EAST 21st STREET
NEW YORK 10, N. Y.
ALgonquin 4-9197
PLaza 5-9249

Mr's real adress
134 East 60 St

June 18. 47

Dear Mr. Schaffner;

Valerie told me that you would be in New York soon. I shall be very glad to make your personal acquaintance and, what I understand from Valerie, she also thinks that you would be an asset for the East coast. – I worked with her together and I must say that, besides her being an extremely pretty girl, she is 10 times more gifted than the other girls I worked with on the films. So! Thank you for the gift!

I hope this letter still reaches you because I sent several copies of the excellent catalogue you made – but didn't

printed

Get one. – As I wrote you at the time: I would like to have 100–200 extra copies printed (of my article). If I remember rightly – you wanted to have same arrangement made! Please let me know! – and let me have as many copies of the whole catalogue as possible, I am willing to pay what it costs.

Hoping for your answer with my best wishes

Yours
Hans Richter

P.S. Please don't send mail to Up College because I don't go up the country the summer.

P.S2. Do you know what happened to my film "Ghosts before Breakfast"? Mr. Foster asked for it, got it and the museum here called several times to have it back? Where is Mr. Foster?

Send one

R.

HANS RICHTER
134 EAST 60 Th St.
N.Y.C.

21 June, 1947

Dear Mr. Richter,

I'm very sorry that you had to see a copy of the catalogue elsewhere before you received your own copies. I havn't been around the Museum regularly of late, and neither has Mr. Foster - so many outside tasks - and the distribution of the catalogues has been somewhat eccentric. I'm sending off one copy today, to you personally, and we'll send 10 more on Monday per your request, at 40% discount. The catalogue ran up into much more expense than we anticipated - as you can imagine; around $1.50 a copy. We've had to raise the price from $2.00 to $2.25 in order to see our way clear meeting the cost, since we had already sold a large number at a reduced rate to Museum members and Art in Cinema Society members. If you'd like still more after the ten copies, just let us know. I know you'll understand why we've suddenly had to become very tight in order to not go in the hole.

Nevertheless, it will not involve much expense to run off two or three hundred impressions of your own article, on cheaper paper. The type is still set up, and I will try to find out in the next week, and let you know. We'd like to do this for you without any charge to you since you have been so helpful and cooperative to us, but we'll now have to move more cautiously, for the present, at least.

I'm very disturbed about GHOSTS BEFORE NOON. It was shown at the Berkeley series of Art in Cinema on April 1, on the same program as CABINET OF DR. CALIGARI. I've just checked through our shipping tags and find that it was sent off, apparently, on the 9th of April -3 boxes of 35mm. film, to the Museum of Modern Art's Long Island City address; one box for GHOSTS, one for CALIGARI, and one for DON JUAN'S WEDDING, etc.(Which we did not run). Its on a Railway Express tag number 206-450, dated 4/9/47. I hope this information is of some help. I'll write to Miss Akermarck, however.

I'm awfully glad that Valerie turned out so successfully in DREAMS, and I am certainly eager to see it, more than ever, now. She had written to me, how extremely interesting it was to work with you. As for my trip to the East, I may have to wait for the summer, at least; that is, until after summer. There are so many things still to do here - loose ends.

Valerie also wrote that DREAMS was to have its premiere sometime during June - no doubt already. Our best wishes to you for its success. What arrangements now will there be for its distribution? In other words, how will we get to see it here in S.F.?

Most sincerely,

Frank Stauffacher

21 June 1947

Margareta Akermark
The Museum of Modern Art Film Library
11 West 53rd Street
New York,N.Y.

Dear Miss Akermark,

Hans Richter writes that his 35mm. print of GHOSTS BEFORE NOON, shown at Art in Cinema's Berkeley series on the night of April 1,1947, has not been returned to your library. I've tried to check back through our express records and I find that it was returned in the same shipment with the 35mm. print of CABINET OF DR. CALIGARI, and MISUNDERSTOOD, SKLADANOWSKY, etc. There were three boxes sent to the Long Island City address on a railway express shipment dated April 9th, the number of which was 206-450.

I trust there has been some mistake somewhere in checking. At any rate, please let me know immediately if it still is missing, and I can start a tracer from this end.

Most sincerely,

Frank Stauffacher

GALERIE DES DEUX ILES

1, Quai aux Fleurs - PARIS-IVe

ODÉ. 67-76

With my best Hans.

HANS RICHTER

du 10 au 28 FÉVRIER 1950

VERNISSAGE le VENDREDI 10 FÉVRIER

de 18 à 23 heures

HANS RICHTER

Hans Richter est l'arrière-arrière-petit-fils des scribes égyptiens. Ses rouleaux hiéroglyphiques font partie des documents les plus vénérables de la calligraphie humaine. Bien qu'il soit classé parmi les artistes dynamiques et constructivistes qui comprennent la réalité en mouvement, en développement, je suis persuadé qu'à ses rêves ne sont étrangers ni le vent du sud ni les larmes de la couleur du pavot.

Richter se fit connaître d'abord par ses rouleaux hiéroglyphiques, ses rouleaux de dessins, ses dessins sur de longs rubans de papier. Dans ces dessins il fixait le mouvement d'une poésie de formes plastiques. Il y développait les mouvements de groupes de formes isolées, de plans, de lignes. Richter se passe de faste inutile. Son tableau-

poème est à la fois apollonien et dionysiaque, "non à différents moments, mais ivre et sobre en même temps". Bien que de fines étincelles grésillent de la nudité des cubes, seule une sorcière rose n'admettra pas qu'elles ne fassent partie d'un grand jeu profond. Sans arrogance, ces cubes s'entassent, s'adossent à des arcs sonores, rêvent d'une surperle dynamique au paisible cœur atomique qui vogue de voie lactée en voie lactée. Des lignes montrent des tours d'adresse éblouissants. Des lignes-mères traînent derrière elles de jeunes lignes. Des points sont forts comme les graines. Combien nous apparaissent misérables auprès de ces œuvres les entrailles dorées, les couronnes et les trésors tourbillonnants.

Je connais Richter depuis les années de notre jeunesse. Je connais son œuvre et l'œuvre de Viking Eggeling. Ils ont un égal mérite dans la réalisation dynamique de l'art plastique. C'est de

leurs rouleaux qu'est sorti le film abstrait. Il est certain que Richter a réussi à faire de ces rouleaux de dessins des poèmes grandioses.

Aujourd'hui il peint des tableaux dynamiques-statiques, symboles des fruits spirituels qui mûrissent dans l'espace humain de son cœur.

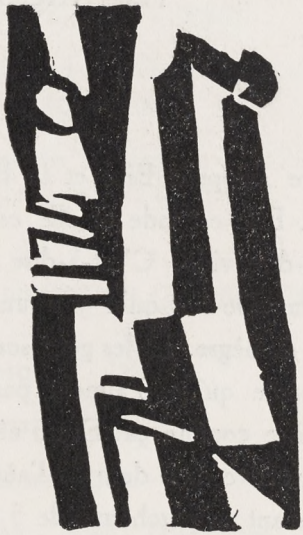
Jean ARP
1949

*
* *

Terminoligistes amateurs, les artistes ont un faible pour les mots presque nouveaux, comme les nègres.

Hans Richter cinétise de la dynamique mais ne va pas jusqu'à croire que la bouteille connaît le goût du vin.

Marcel DUCHAMP



HANS RICHTER :
Lino (extrait de "Dada 1919").

Quelle bouteille ?
Quel nègre ?

Hans RICHTER.

*
* *

Le nègre s'appelle Bibi et la bouteille est dans le nègre. Elle est vide et elle est pleine de gens. C'est-à-dire vide. C'est-à-dire pleine. Et la présence du vide fait qu'il y a une explosion dans le ventre du nègre. Et les gens sont dans tous leurs états, parce qu'ils n'aiment pas beaucoup qu'on les vomisse comme ça. Et un nègre encore. Alors Richter arrive dare dare de l'autre bout du monde brandissant un parchemin de 5 m. 50 pour juger les vivants et les morts. Et il absout le nègre qui, tout de suite, se met en tire-bouchon. Ça alors.

Michel SEUPHOR

ŒUVRES EXPOSÉES

1. **Libération de Paris** - 1945-1946 - Rouleau vertical ($2^m50 \times 0^m80$).
2. **Stalingrad** - 1943-1944 - Rouleau horizontal ($5^m50 \times 0^m80$).
3. **L'élan de l'invasion** - 1946 - Rouleau horizontal ($5^m50 \times 0^m80$).

PEINTURE ORGANIQUE

4. **Minotaure** - 1949.
5. **Labyrinthe** - 1949.
6. **Transformation** - 1949 - Tryptique.
7. **Thésée** - 1949 - Tryptique.
8. **Petit segment de la voie lactée** - 1949.
9. **Joie de vivre** - 1946.
10. **Rythme du chaos** - 1948.

PEINTURE INORGANIQUE

11. **Bon gouvernement** I - 1946.
12. **Bon gouvernement** II - 1947.
13. **Thésée** - 1949.
14. **Principes mâle et femelle** - 1949.
15. **Novalis** - 1949.
16. **Intégration** - 1948.